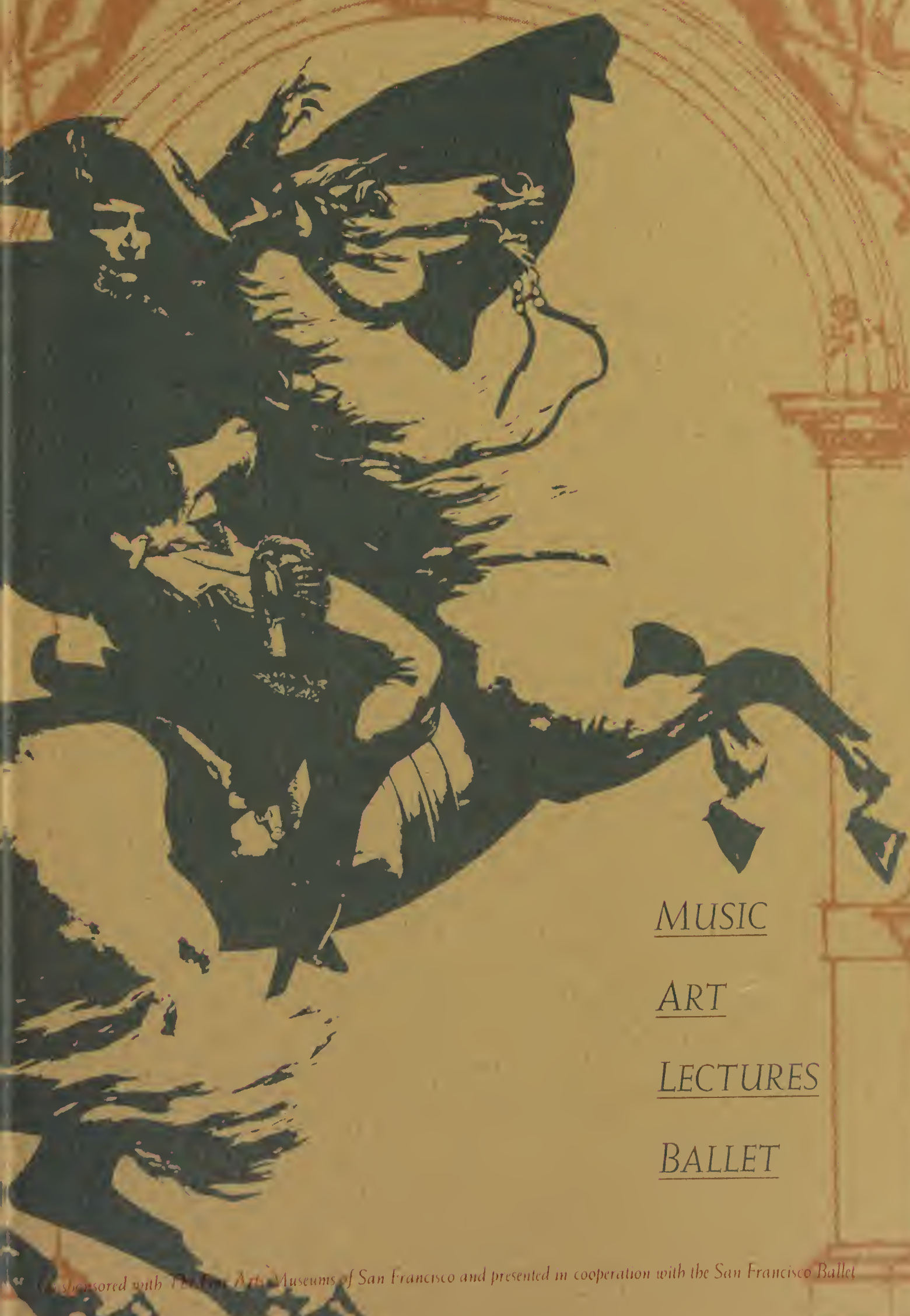
EMPIRE OF THE ARTS

HUMANITIES WEST presents

NAPOLEON'S PARIS



MUSIC

ART

LECTURES

BALLET

Co-sponsored with [illegible] Museums of San Francisco and presented in cooperation with the San Francisco Ballet

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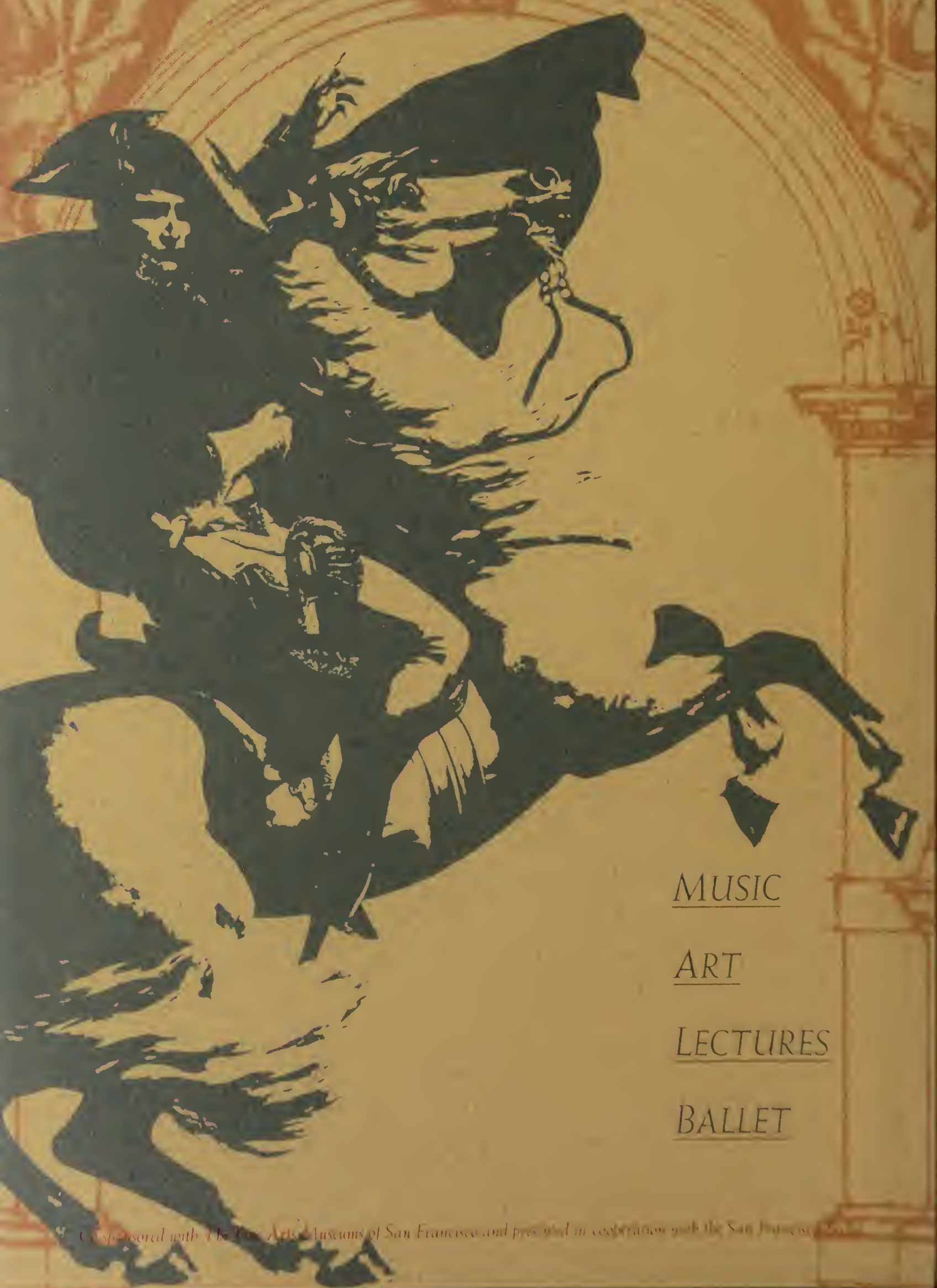

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NAPOLEON'S PARIS: EMPIRE OF THE ARTS

Moderated by Peter Pierson

FRIDAY, APRIL 10
8:00-10:30PM

LECTURE	*"Art as Politics in Napoleonic France"* Robert Rosenblum
PERFORMANCE	*" Plaisir d'amour"* *Martini* *"O del mio dolce ardor"* *Gluck* *" Se tu m'ami, se sospiri"* *Pergolesi* *"Nel cor piu non mi sento"* *Paisiello* *"Vainement Almaide encore"* *Grétry* *"Ah! Si pour la patrie"* *Grétry* *"Oui ja'ai tort, je le parie"* *Paisiello* Jacob Will, bass-baritone Janet Guggenheim, piano
RECEPTION	

SATURDAY, APRIL 11
10:00am-5:30pm

LECTURE	*"Napoleon, Paris and the World"* F. Roy Willis
BREAK	
LECTURE	*"Interior Decoration of the First Empire"* Robert Domergue
LUNCH BREAK	12:00-1:30pm
LECTURE	*"Ceremonial Music in Napoleon's France"* D. Kern Holoman
BREAK	
LECTURE	*"The Bourgeois Emperor and the Democratization of Culture: Fashion, Fêtes and Food"* Bertram Gordon
DANCE	*"A Day at the Barre in Napoleonic France"* San Francisco Ballet Special Projects Department

BIOGRAPHIES

ROBERT DOMERGUE, an authority on French decorative arts, took his degrees at the University of San Francisco and the San Francisco Art Institute. Mr. Domergue has been a dealer in 18th-century French furniture since 1975 and runs a successful gallery in San Francisco's Jackson Square. He has lived in Paris and pursues his lifelong interest in French furniture on frequent European trips. Mr. Domergue is currently working on a book documenting surviving 18th-century interiors in France, and has lectured on French decorative arts to many local audiences.

BERTRAM GORDON is Professor of European History at Mills College in Oakland. He was a graduate student at the University of Vienna under a Fulbright Fellowship, and received his Ph.D. from Rutgers University. Professor Gordon has been awarded research grants from the National Endowment for the Humanities and the American Philosophical Society, and is the author of articles and papers on Church history in Austria, the Radical Right in France, and the history of cuisine. Author of *Collaborationism in France during the Second World War*, he has helped organize conferences on the history of culture and cuisine at the California Academy of Sciences in San Francisco and the Oakland Museum, served as President of the Western Society for French History in 1975, and currently serves as Secretary of the Society for French Historical Studies and Advisory Board Member of the American Institute of Wine and Food.

JANET GOODMAN GUGGENHEIM is a graduate of the Juilliard School of Music where she studied with Madame Rosina Lhevinne. She has concertizec throughout the United States and Europe, and performed with such notables as Pierre Fournier, Young Uck Kim, Miriam Fried, Uto Ughi and Gary Karr. Mrs. Guggenheim tours frequently with Itzhak Perlman and has appeared with him a the Hollywood Bowl and on national television. The recipient of numerous awards, including the San Francisco Critics' Circle Award, the San Francisco Symphony Foundation Award and a Martha Baird Rockefeller Grant, Janet Guggenheim has performed at the San Francisco Symphony Beethoven and Mostly Mozart Festivals, the Seattle Chamber Music Festival and the Carmel Bach Festival, and is listed in *Who's Who in Music in America.*

D. KERN HOLOMAN is Professor and Chairman of Music at the University of California, Davis, and winner of the 1986 UC-Davis Distinguished Teaching Award, presented by the Davis Division of the University of California Academic Senate. The founding editor and current managing editor of the journal *19th-Century Music,* he holds the degrees of Bachelor of Arts, *magna cum laude* with distinction in music, from Duke University, and Master of Fine Arts and Ph.D. degrees from Princeton. Professor Holoman's work has centered on the music of the 19th-century French composer Hector Berlioz. He is the author of the first thematic catalogue of Berlioz's works, and his one-volume life and works, *Berlioz* , is forthcoming from Harvard University Press. Conductor o the UCD University Symphony Orchestra since 1979, Professor Holoman conducts a full season of concerts and recently led the first performance of the newly discovered work of Berlioz and Rouget de Lisle, the *Chant du 9 Thermidor.*

PETER PIERSON is Associate Professor at Santa Clara University. He received his Ph.D. from the University of California, Los Angeles, in early modern European history. His most notable publication is the book *Philip II of Spain* (1975), which has been translated into German and Spanish. He has contributed articles on Spanish and Portuguese kings in *The Encyclopedia Americana* and an article on Verdi's *Don Carlo* in *Opera News* (1979).

BIOGRAPHIES

ROBERT ROSENBLUM, a native New Yorker, serves as Professor of Fine Arts at New York University. A graduate of Queens College, he received his master's degree from Yale University, a doctorate from New York University and an honorary degree from Oxford University in 1972, where he served as Slade Professor of Fine Art. His publications include *19th-Century Art* (with H.W. Janson, 1984) and *Modern Painting and the Northern Romantic Tradition*, nominated for a National Book Award in 1975. A fellow of the prestigious American Academy of Arts and Sciences since 1984, Professor Rosenblum has been involved with the organization of numerous museum exhibits and exhibit catalogues, and frequently lectures in the United States and abroad at universities and museums, including the National Gallery in Washington and the Boston Museum of FIne Arts, the University of California at Berkeley and Los Angeles, Harvard, and Yale.

JACOB WILL, second prize winner of the prestigious 1986 Munich Competition, has appeared most recently in *Don Giovanni* with the San Francisco Opera, *The Barber of Seville* with the Anchorage Opera and *The Marriage of Figaro* in the Carmel Bach Festival. A native of South Carolina, Mr. Will is a graduate of the Cincinnati Conservatory where he studied with Andrew White and Italo Tajo, and has performed as a concert artist with the Cabrillo Festival, Carmel Bach Festival, Sinfonia San Francisco, Philharmonia Baroque, with the San Francisco Opera Merola Opera Center, and as a soloist on the national telecast of the "Sing-It-Yourself-Messiah" from Davies Symphony Hall, San Francisco. In the fall of 1986, Mr. Will made his European debut with the Orchestre du Rhin, Mulhouse, France, and returns to Europe in 1987 to assume a position with the Zurich Opera.

F. ROY WILLIS is Professor of History at the University of California, Davis. A specialist in contemporary European history, he took his B.A. at King's College Cambridge, and his Ph.D. at Stanford University. He has received fellowships from the Rockefeller Foundation, the Guggenheim Foundation, and the Social Sciences Research Council. His scholarly works on contemporary France include *The French in Germany, 1945-49* ; *France, Germany, and the New Europe, 1945-67*.; and *The French Paradox: Understanding Contemporary France.* Professor Willis has published two textbooks emphasizing the role of cities in the development of Western and World Civilizations, and teaches a course on the history of cities in which he demonstrates the significance of Paris as a seminal force in European culture.

THE SAN FRANCISCO BALLET

The Community Relations Department of the San Francisco Ballet Association offers a look at what might have been a typical 19th-century ballet class. Headed by Department Manager Meg Madden and Special Projects Director Tomm Ruud, this project features two outstanding students from the San Francisco Ballet School who demonstrate the manner in which the arts reflect ongoing changes in society. What is now a highly distilled art form, ballet, evolved from the music, dance and fashion trends in the contemporary societies of centuries past. Tomm Ruud (dancer and choreographer with the San Francisco Ballet; Master of Fine Arts, University of Utah) is carrying the artistic vision of the San Francisco Ballet, as directed by Helgi Tomasson, to offer insight into this art form. The San Francisco Ballet's 1987 season runs through May 3 at the War Memorial Opera House, San Francisco.

NAPOLEON'S PARIS: EMPIRE OF THE ARTS

APRIL 10-11, 1987

BIBLIOGRAPHY

Lecturers for the Napoleon program have recommended readings to enhance audience understanding and participation in the event. Most of the suggestions will be readily available at either bookstores or public libraries.

Robert Rosenblum of New York University recommends these books for background on the fine arts during the Napoleonic era, particularly those sections on artists David, Gros, Ingres and Goya in Painting at Court (Michael Levey, New York, 1971, Chapter V), his own Transformations in Late Eighteenth Century Art (Robert Rosenblum, 1967, Chapter II), and French Painting 1774-1830: The Age of Revolution (The Detroit Institute of Arts and the Metropolitan Museum of Art, New York, 1975).

Historian F. Roy Willis suggests: There are very few accounts of Paris under Napoleon, the best being Le Paris de Napoleon (Marie-Louise Biver, 1963), which tries to show that Napoleon wanted to make Paris into a new Rome. It is best to begin with Paris as seen by Jefferson and Franklin in Howard C. Rice's Thomas Jefferson's Paris (1976), or the eyewitness acount of Louis-Sebastien Mercier, The Waiting City: Paris, 1782-88 (1933). Napoleon's policies inside France are analyzed in France Under Napoleon (Louis Bergeron, 1981) and his impact on Europe described in Napoleon and the Awakening of Europe (F.H.M. Markham, 1954) A broad-ranging survey, easy to read but very well informed, is The Age of Napoleon (Christopher Herold, 1963).

Decorative arts specialist Robert Domergue will discuss the Emperor's Egyptian campaign and his fascination with classical Rome as they affected interior decoration during the First Empire. He recommends: Empire Style (Nietta Apra, 1973).

Musicologist D. Kern Holoman suggests a mixture of reading and listening. The best overview is Hugh Macdonald's "French Music Since 1500" in the splendid volume France: A Companion to French Studies (ed. D. G. Charlton, 2nd ed., 1979, pp. 539-78, 557ff). See also The New Grove Dictionary of Music (6th edn., ed Stanley Sadie, 1980, Vol. 6 p. 749 (France) and Vol. 13 pp. 32-35 (Napoleon I)). We will be considering, especially, the meaning of the Napoleonic myth to Beethoven and Berlioz. Listen to Beethoven's Symphony No. 3, Eroica, mvt. 2 and Berlioz' Grand Symphonie funebre et triomphale, mvt. 1. Read Berlioz' affectionate memoir of his teacher Jean-Francois Le Sueur (The Memoirs of Hector Berlioz, trans. and ed. David Cairns, 1975, Chapter 6) and

NAPOLEON'S PARIS: EMPIRE OF THE ARTS
LECTURE SUMMARIES

Robert Rosenblum: "Art as Politics in Napoleonic France"
This lecture concerns the way in which Napoleon used the visual arts as propaganda during his reign, first as consul and then as emperor of France. The range of images will include portraits of Napoleon himself both as a man of military action and as an enthroned deity, quasi-documentary records of Napoleonic battles, and various scenes of Napoleonic actions that spread the message of his wisdowm and benevolence as ruler and as human being. Some of the major artists to be included are David, Gros, Ingres and Goya.

Roy Willis: "Napoleon, Paris and the World"
I propose to talk about the appearance of Paris, and how Napoleon attempted to change that appearance under the impact of his imperial ventures in Europe. Specifically, I will discuss pre-revolutionary Paris (physical and social character of Paris at the time of Jefferson), the impact of the Revolution in the city, Napoleon's ambitions for the remodelling of France, the "Awakening" of Europe, and Napoleon's ambitions for the transformation of Paris into an imperial capital.

Robert Domergue: "Interior Decoration of the First Empire"
Napoleon's Egyptian campaign of 1798 introduced to France the decorative motifs of Pharaonic Egypt. Sphinxes and obelisks became all the rage in French design and supported France's imperial pretensions following the ancient Roman precedent. I will explore some interiors and pieces of furniture in this style and look at possible meanings behind the iconography.

D. Kern Holoman: "Ceremonial Music in Napoleon's France"
I intend to make the general point that Napoleon's musical tastes were mundane and that his ceremonial music was relatively trivial. But the idea of Napoleonic ceremony lay behind a whole genre of important nineteenth-century music. We will be considering especially the meaning of the Napoleonic myth to Beethoven and Berlioz, and the monumental collection of French ceremonial music of the style inherited by the Napoleonic composers.

Bertram Gordon: "The Bourgeois Emperor and the Democratization of Culture: Fashion, Fetes and Food"
Europe's taste underwent a transformation in all the arts during the course of the late 18th and early 19th centuries in which we see a discovery, or perhaps a rediscovery of the body. Victorian morality preceded the British Queen by 1500 years of Christian anti-sensualist ethics. With Baumgarten in the 18th century we get the first concept of esthetics as the study of the sensuous and by the end of the century,

his account of the composition and performance of the Symphonie funebre in Memoirs, Chapter 50.

Historian Bertram Gordon suggests the best recent survey of dining history in England and France from medieval times to the present, All Manners of Food (Stephen Mennell, 1985, pp. 134-165, 200-229) and an anecdotal history with emphasis on the glory of France, Culture and Cuisine: A Journey through the History of Food (Jean-Francois Revel, 1982, pp. 171-263). See also the anecdotal Gastronomy (Jay Jacobs, 1975, pp. 109-125), and of course The Physiology of Taste by Jean-Anthelme Brillat-Savarin (1825, read "Aphorisms" and "Gastronomical Meditations I-V, XI-XVI). This is the great master, the real McCoy himself -- at least as he comes down to us -- from the Napoleonic period.